



MODEL FARM IN SILESIA

Drawn by Edmund L. Wratten, from a water-colour sketch by George Devey.

GEORGE DEVEY, F.R.I.B.A. (*b.* 1820 ; *d.* 1886).

A BIOGRAPHICAL ESSAY.

[SUBMITTED UNDER MOTTO "TERRA INCOGNITA" AND AWARDED THE INSTITUTE SILVER MEDAL AND PRIZE OF TWENTY-FIVE GUINEAS 1906.]

By WALTER HINDES GODFREY.

THE eminence of the subject of a biographical essay may in some large measure counter-balance and atone for that lack of information, and paucity of detail regarding his personal life, which is inevitable in the case of so modest a man as the late George Devey. His was a life lived for the pure joy of his work; his was an artist's hand and an artist's heart, sensible only to the things which were akin to his own ideals, and quite unregardful of that which constitutes often the sole interest in men's lives. And this, the great characteristic of the man, may be regarded either as a part cause or as an effect of his extraordinary perfection of taste and refined judgment; for all who know his work are unanimous in their admiration of the skill by which he attained a golden mean between rich and fertile powers of invention and a sincere and devoted love of "early work." Yet, however much we may praise the man's work and the wonderful powers exercised in his profession, we cannot but be haunted always by the beauty of his own personality and the strange attraction of his manner; indeed, just as it has been said of the great German authors of the eighteenth century, that though their works were surpassing in greatness yet they themselves were greater than their works, and that the friendship alone of Goethe and Schiller exceeded in beauty even the transcendent beauty of their writings, so it may be said of George Devey that the charm of the creations of his mind was not only mirrored in

NOTE.—The illustrations to this Essay are purposely of such a character as merely to convey a slight idea of the grouping of the buildings, since it is next to impossible to represent the beauty of Devey's detail work other than by photography.—W. H. G.

Third Series, Vol. XIII. No. 19.—29 Sept. 1906.

his person, but was even rivalled therein. Though his death occurred as many as twenty years ago, his memory lives vividly among all those who came in contact with him; and while his fame among the younger generation must ever chiefly rest in the examples which as an architect he has left for us, yet no acknowledgment can be so sincere or so devoted as the homage paid to his memory by those of his friends who still remain.

But George Devey left practically nothing himself to remind us of so engaging a personality, and most of the friends of his own generation, including his near relatives, have since passed away. Of personal matters, therefore, we can give little that is definite or that bears any direct or logical sequence, and in the sphere of his more public duties as an architect our power is also much circumscribed. Unwished to seek a wider circle of friends than his own tastes and the sympathies which they aroused naturally formed for him, he was equally careless of making his work widely known, of publishing it as it was done, or of even keeping the barest records of its extent and nature. It was enough that he lived amidst his work; and the activity it brought him, combined with the intercourse with people of kindred taste and high refinement, was food and drink to him until his death. But his work remains, gaining the beauty that adds itself to beauty with every passing year; and it must be to an intimate knowledge of this, acquired from his own inimitable drawings and from actual photographs, together with the information derived from many an interview with men who have known him, that the present author attempts, not indeed a full and ponderous biography, but some definite characterisation of the man and his work.

George Devey was born in the year 1820 in the north of London. He had one brother, Frederick, and a sister, Emma, who survived him, but are both since dead. His father, Frederick Devey, was a solicitor, a man of ability and of a high-minded nature, to whose persistent and successful efforts (quite disinterested) in following up and substantiating the claim of a friend to certain properties, his son is said to have owed his first introduction to distinguished patronage, benefiting by the gratitude which his father had inspired. It may be not uninteresting to observe that his grandfather on the maternal side was Mr. Durs Egg,\* gunmaker to George IV., a Swiss by birth, who came from Basle, and was one of the many participators in the invention and perfecting of the percussion cap. The family moved to Ely Place, Holborn, to allow the boys an easier access to King's College, where they were at school; and later they resided at a house on Ealing Common. At school or soon after, George Devey made the acquaintance of Mr. Couttes Stone (the father of Mr. Percy Stone, architect), and contracted a friendship with him which lasted through life. Together they were articled to Mr. Little, "surveyor"—as many architects then modestly styled themselves—and George Devey rapidly acquired a proficiency that enabled him to superintend the principal works in hand, including St. Mark's, Primrose Hill. Mr. Stone and he travelled together in Italy and Greece, and some most charming pencil sketches in Venice, and tinted drawings of the Acropolis at Athens, are a witness to his industry and early artistic powers. With regard to the deftness and exceptional excellence of his colour work, it must be remembered that his early ambition was to become an artist rather than an architect, and that for this purpose he studied under two men of no less fame than John Sell Cotman and J. D. Harding. And this was not merely an ideal of his life, as it often has to remain among so many architects where pressing business gives little opportunity for wider scope, but was rendered possible and attainable by him on account of his own great abilities and the undoubtedly fortunate connections which he formed, and which fostered all that was best in his talent.

\* The name of Mr. Durs Egg occurs constantly in the well-known book entitled *Instructions to Young Sports-*

*men*, &c. (3rd ed. 1824) by Colonel Peter Hawker, who testifies to his extraordinary skill and ingenuity.

No one on looking through the hundreds of exquisite drawings that remain to us will dispute his claim to the rank of an artist, and of an artist of no mean degree. Such facile productions of his pencil and brush are an ever-increasing delight to the lover of art, and are a revelation to the architect by their wonderful treatment of the simplest subjects.

It is not quite certain when George Devey started practice for himself. It was, however, some time in the forties ; and it was in recognition of something over ten years' work that he became a Fellow of the Royal Institute in 1856. Certain carefully drawn elevations of Penshurst Place, showing a large number of minor alterations, signed by himself and dated 1851, point to his first important work and his first distinguished patron. The then Lord De l'Isle (father of the present owner of the title) was, as is well known, actively engaged on many improvements to his castle at Penshurst, and Devey's intimate knowledge of the character of old work and his enthusiastic desire to perpetuate its spirit made him just the right man to carry on the alterations ; and no small measure of the beautiful appearance of Penshurst Place as it stands now, foremost among the examples of its period, is due to the knowledge and skill expended by the young architect in removing what was inconsistent and out of place and restoring such parts to their original harmonious form. Many internal conveniences were devised, and the delightful and spacious gardens were planned and laid out under his direction.

But this was not all. It is not the 'Place' alone at Penshurst that has benefited so much from treatment at a master's hand. The countryside received an added beauty from the many delightful cottages designed and executed then—cottages which reproduced in themselves all the charming features of half-timber work and stone, red brick and plaster, which are the very soul of the rural architecture of Kent, and withal wrought together in so quaint and so natural a way that it is no wonder they have frequently been sketched and photographed as genuine products of antiquity. Devey was always a master of cottage design even from the earliest days of his practice ; numberless are the drawings and sketches, done with infinite care by his own hand, of the lodges and cottages which bordered those large estates with which he had later to deal. Never did he actually reproduce an early example, but his knowledge of the whole "method of relation," as it were, of part to part, and part to whole ; his knowledge of the shapes and forms of all accessories and of their proper use ; and above all his simple methods of planning secured to him the possibility of producing with almost the naïveté of an untaught hand those perfectly consistent examples of cottage architecture which appeal at once to every lover of the English village. His knowledge of chimney-stacks and all their apparently wilful vagaries of form will be evident to anyone who glances through the slight sketches which are contained in three portfolios in the Library of the Royal Institute of British Architects, and his observation is as minute regarding the terminal finish, whether it be pot or stone slab, as it is regarding the "set-offs" and massive base that suggest the spacious chimney-corner within.

It is not, of course, for a moment contended that Mr. Devey even attempted to solve the problem of the cheap cottage. Happily he lived before our day, and his work was generally with local materials, unrestrained by considerations of cost, or of the perhaps worse regulations of local authorities. But given a free hand he seldom went astray ; nor admitted, for the sake of novelty or ornament, anything but that which was quite in keeping with the best of the old work. And here, since it has become so much the modern custom to decry adherence to old traditions, and label as weak the use of nothing but old forms, it seems necessary and advisable to defend the contrary opinion. George Devey's work was frankly and avowedly controlled by the best in English domestic architecture as practised in the seventeenth and sixteenth centuries, and even earlier ; and it is quite possible to submit that this is its

chief glory. Our remarks shall be brief on this point, but as far as possible clear and definite.

The whole question of styles in architecture, and their importance to us, has been given a wrong bearing through a total misapprehension of the true facts regarding the growth of a style. The materialistic school of modern criticism, which has reached its most absurd pitch in Germany (the home of the "higher criticism" and the destructive criticism of Homer, &c.), endeavours to delete the idealistic forces from the "scientific" chart, and considers everything explained by the chance synchronism of things, or their ordered "evolution" from one another. In such essential matters of life as art, war, politics, religion, quite the reverse is the case. When by some great output of energy—often the outcome of a special crisis—a nation spontaneously rises to a high degree of efficiency and strength, then men are greater than they were before, then they are capable of producing art in its greatest form. Such were the times of Greek art and the Renaissance. The spirit of the time made the men artists; it also by its intensity and homogeneity set its own impress on all that was produced and gave to every work of art a certain relation with its fellow, a nature which displayed a common parentage. To dream that in times of comparative little-mindedness a man, by "willing" it so, can rise to the creation of a new style is the symptom of a folly that can scarcely be excused even on account of its extreme ignorance. But although the individual artist cannot create an entirely new style without the greater inspiration of a national impulse, yet men's powers of appreciation are so keen, their sympathies are so susceptible, and the products of great periods are so plentiful, that with careful observation and enthusiastic study of their characteristics he may find himself able to understand something of their methods, and may find his own soul expanding with their spirit, along the lines so long ago laid down. In this way the Renaissance is still "renascent," and the more the artist is of that spirit, the more closely will his work appear to come to the products of that time, should he never consciously "copy" even a single line. It is thus that George Devey was able to build such beautiful mansions as Goldings, Hertford; Hall Place, Tonbridge; and Killarney House, Killarney—which seem almost to rank with Hatfield and Knowle—and was able also to raise, with an almost unerring hand, the smallest cottages, clothed as truly as the greater work with the charm and loveliness of the English "re-birth of art."

This digression seemed necessary to justify George Devey's steadfast adherence to early detail, and as such is a point of great importance to his biographer. There is another matter of nearer interest to his personal life which must not be omitted while we remain in the precincts of Penshurst.

It is often urged by those who are sensitive to the public gaze, and who think that the sacredness of private life depends alone upon its privacy, that those who write of public men have no business to trespass upon the grounds which are too intimate with the heart and feelings, and should confine themselves to that side which has most to do with their life's work. But, however this may be in the case of other walks of life, it is quite impossible to distinguish between these two sides of an artist. Indeed an artist worthy the name does not possess two sides: his nature is rounded and complete; he is *himself*, and nothing that he says or that he does, nothing that he conceives or that he creates, is apart from that fulness of nature which has made him and keeps him an artist. The culture and refinement which George Devey expressed so signally in his work were evident even more plainly in the charm and grace of his personal manner; the enthusiasm too which he displayed in his profession, and in all connected with it, had its counterpart in the strength of his friendship and devoted attachment to those he made his friends. And reaching forward to higher things still, the singleheartedness of his ideals as an artist may be said to express but the same thing as the

attachment which he formed early in life, and which, though unsuccessful, he guarded with tenderness till the end. He was never married. He loved the daughter of the vicar of a village in this same sunny county of Kent, and though his love did not obtain the fulness of its desire he gained the very deepest admiration and esteem in the thoughts of one who always remained his friend. He cherished her memory after her marriage into a prominent family of the district, and later in life, when she was widowed, he offered her again the devotion of the life that remained to him. Through certain divergences, however, in their trend of opinion, Fortune contrived that Mr. Devey should be still preferred as a friend rather than a nearer companion, and so to the end he lived his life alone. His death brought one more touching acknowledgment of his affection, for in his will he left a considerable legacy to her whom he wished to have made his wife, and added the provision that should she refuse its



FIG. 1.—BETTESHANGER.

acceptance it was to be pressed upon her son ! Nothing more eloquent can be said than the simple relation of this generous sentiment, and of this constant cherishing of an ideal that remained for ever untarnished. Such indeed was the nature of George Devey ; and since it is well known that the production of beauty as well as the perception and understanding of the beautiful are often inspired by personal suffering, we cannot be wrong in seeing in some of the charming creations of his art the reflex of that sacrifice which a cherished ideal had demanded.

For some time Devey's practice remained within modest bounds, for with a certain refreshing wilfulness he would never seek patronage, and had the greatest aversion from undertaking any work that was not to his taste. By the year 1867, however, the first year of which we have complete records of the work in his office, we find him engaged upon many important works. It will be perhaps most interesting to follow him along the path of his



business life, and as opportunity offers to comment upon himself and his friends. At this time his office was at 16 Great Marlborough Street, W.

Mr. Percy Stone (the son of Mr. Devey's friend) alludes to the house at Betteshanger, Kent, then in progress for Lord Northbourne, in his brief obituary notice of Devey in the R.I.B.A. PROCEEDINGS of 1887. Mr. Stone says that the use here of the Dutch gable was the precursor of that general movement in domestic architecture which has become more specially associated perhaps with the name of Mr. Norman Shaw, and, by placing the commencement of the work at Betteshanger as early as 1856, he considers that Devey had much to do with the introduction of the style which happily became general in the last decades of the nineteenth century. It is indeed a great tribute to his discernment, taste, and skilful judgment that he should see the beauty in the earlier styles and seek to reproduce them at the time when a barren classicism was in vogue and was about to die a hard death. The house at Betteshanger is a very typical example of the happy way in which an old building was increased

and altered to produce comfort within and a dignified appearance without. The main rooms were enlarged by the addition of spacious bays, and the gables all carried up in brickwork in true Dutch fashion. The main portion is square in plan, having two or three gables on each front, and tall stacks of chimneys with flues set anglewise. A long low wing is built out from this and is terminated by a tall square building which forms a tower. This disposition of buildings was a favourite one with Devey, and much of his characteristic ornament is here displayed, such as sunk stone medallions with busts, in the wall, and chequer-work of dark and light bricks. The windows



FIG. 2.—COTTAGE, BETTESHANGER.

are of stone and are somewhat heavy for the type of work. The gardens at Betteshanger are very beautiful, and owe not a little to Devey's skill, especially in regard to gateways, terrace walls, and other accessory features. A charming cottage of stone and brick with the first floor of half-timber work cannot be passed over. The little oriel in the gable and the diminutive roof over the oven are features he delighted in. The chimney-stack is finished in brickwork.

A house at Akeley Wood, Buckinghamshire, shows us a rather more elaborate effort in half timber, the chimney stacks, plinths, &c. alone being in stone. Here there was ample scope for bays, oriels, overhanging stories, and gables which are the most luring features of the style. The timber is chiefly plain vertical work, but more than one wall and most of the gables are treated with quatrefoils in panels. The house was built for Mr. Pilgrim, a keen sportsman and lover of country life. To such men as he, Devey had some subtle attraction, for he himself was well versed in many of the subjects specially interesting to the country gentleman. His knowledge of whips, harness, and all the requirements and specialities of the stable was little short of that of an expert, and he could have made without any hesitation

working drawings of carriages or coaches, so perfectly did he know their "build" and how to judge them. No branch of knowledge where taste, skill, and judgment were specially required seemed to escape his investigation, and this fact explains the confident way in which many of his clients, and particularly the late Lord Granville, were wont to consult his advice on every possible subject.

Among other works in 1867 was a house at Wilcote, Oxfordshire, of which Mr. Devey has left one of his most delightful watercolour drawings ; and so charming is the sketch that it would be difficult to say which were the greater work of art—that of stone in its complete and practical form, or that on paper with its infinite suggestiveness of tone and colour. As is the case with the large majority of the drawings in colour, this is a simple elevation of the garden front, which is composed of five gables, flanked on the left by low outbuildings, and on the right by a deep circular bay. The garden entrance, which is recessed between two bays,



FIG. 3.—WILCOTE.—FROM A SKETCH ELEVATION BY GEO. DEVEY.

possesses a charming little balcony above, and this again, with the adjoining bay, is surmounted by a balustrade. But though the composition is perfect, the colouring is even more delightful, the stone of which the house is built being beautifully indicated, and the whole modelling of the building suggested in a masterly manner. The fine oak tree in the foreground, which hides a part of the lower roof and shelters the archway and carriage drive, is one among a number of most exquisite studies of trees and foliage. This is another point which tends to confirm one's conviction that Devey's life was one of intense idealism which was unable to express anything else but the entirely beautiful whenever his pen or brush touched paper. That such genius should have been directed into the paths of architecture was a happy fortune for our own art ; and wherever it had the fullest scope, and was faithfully interpreted, it has resulted in such examples as we could ill afford to have lost. Nevertheless it is no disparagement of Devey's skill as an architect, to seek to emphasise the greatness of his power in those spheres which are so often dissociated from the practical and applied arts. With the fewest touches of his pencil and a broad wash of light colour he could place upon paper a perfect representation of such trees as one would love to move beneath and enjoy

their shade; and yet, when the drawing is examined, it is all pure suggestion, the representation, as it were, of an idea unfettered by the restrictions of any material medium.

Another beautiful drawing of this period is of a house for E. Hooper, Esq., at Newport, Monmouthshire, showing a building largely remodelled and increased. The work was not carried out entirely in accordance with this sketch, but the main idea, forming a very picturesque composition, was executed. The trees, verandas, and the suggested garden treatment in the foreground are all shown in the sketch in Mr. Devey's own inimitable manner.

It is quite impossible to do more than notice here and there the numerous lesser works which were going on at the various periods of which we shall speak. Of 1867 perhaps the thatched cottages and lodges at Fonthill for A. Morrison, Esq., deserve special mention, as they seem all to have had a very peculiar beauty of their own. Stone, as usual, forms the ground floor, and timber, plaster, and weather-tiling the first floor and gables. Some thatched lodges for Baron Meyer de Rothschild at Mentmore, of the same period, indicate similar characteristics.



FIG. 4.—COTTAGE, FONTHILL.

From 1867 almost to the last year of Mr. Devey's life there was continual work being done at St. Alban's Court, Kent, and by many this is held to be one of the most completely charming houses of his design. Perhaps the fact that the owner, W. O. Hammond, Esq., was an artist himself and a great admirer of his architect's ability may partly account for the success which attended all the work here. A very large number of cottages, of all sizes and of every description, were erected

on the estate, in which the local stone, worked in with brick, was largely used. The bedroom floor of the cottages was in most cases half timbered and overhung the lower story in every variety of manner.

Even before the commencement of St. Alban's Court another warm admirer of Mr. Devey came forward to give him perhaps wider scope for his abilities than Mr. Hammond. This was Bertram W. Currie, Esq., whose country seat was at Minley, in Hampshire. Both he and his brother (the late Lord Currie) were clients of Mr. Devey's, and the work done for the former at Coombe Warren (Kingston), Minley, and Richmond Terrace (London) is amongst the best known of his undertakings, due, no doubt, to their comparative proximity to London and to the excellent photographs taken by Mr. Bedford Lemere. It is not generally known that the first house which Mr. Devey built for Mr. Currie at Coombe was burnt down soon after completion, thus necessitating the erection of the present building. The earlier design was far less ambitious than the later, but had all the distinctive charm of an Elizabethan house, with brick angle chimneys, and gables at square pitch with moulded barge boards. There were three gables on the garden side: the one on the left, finished with plain plaster



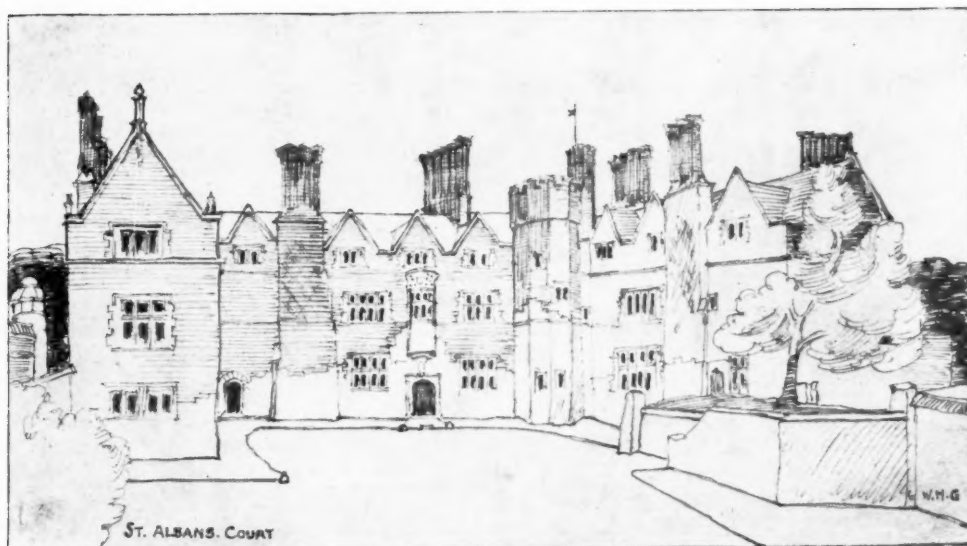


FIG. 5.—ST. ALBAN'S COURT.

and surmounting a large square bay that reached the full height of the two stories ; the one on the right weather-tiled with a deep oriel which had a separate roof and curved soffit. Between these the third gable, also plastered, was well set back, and the whole flanked on both sides with fine stacks. The house was built of roughly coursed stone some six feet from the ground, then brickwork, with the bays and gables in smooth cement plaster or weather tiling. A square tower behind a wide projecting and overhanging bay further to the left made a most charming composition with an alcove which was recessed in the garden wall and was surmounted by a gable with ornamental panel. Any description must give a most imperfect idea of the *tout ensemble* of this beautiful piece of domestic architecture, and we should be inclined to regret very deeply its untimely destruction were it not that it gave place to a more elaborate and in many ways more striking building, of quite different treatment, but most delightful to look upon.

The present building is so well known that its illustration is unnecessary ; but some description of it is needful to show yet another phase of Devey's versatile genius. Taking, in part, the same plan as the earlier house, it retains the stone base to some six feet in height ; but, instead of the brickwork being capped by overhanging eaves and gables with barge boards, it is carried up into Dutch gables of most charming design, and the bays are finished with a bold embattled parapet. The design of these gables, their grouping, and association with tall and beautifully proportioned chimney-stacks, is an extraordinary effort ; and while it cannot fail to strike any person of taste as exceedingly beautiful, it appeals in quite a unique way to the architect who loves the picturesque sky-line of a really well grouped mass of brickwork. Every device, too, is added to give charm, and yet is never in the least overdone. The garden front presents from right to left, or left to right, an infinite variety of beauty. The main portion, standing well forward, is crowned by three Dutch gables, whose shape is said to have been inspired by those of that charming Fairfax House that stood till lately in Putney, a photograph of which Devey had in his office, but which is quite surpassed, in the writer's



FIG. 6.—FIRST HOUSE, COOMBE WARREN.

opinion, by the work at Coombe Warren. This main block is supported at the angles by brick quoins, and the face is ornamented by intersecting lines of dark headers, and niches with stone figures, vases, and medallions. On the left is a heavy semicircular bay, but on the right the building recedes, and in the curve there break forward three wide bay windows of brick and

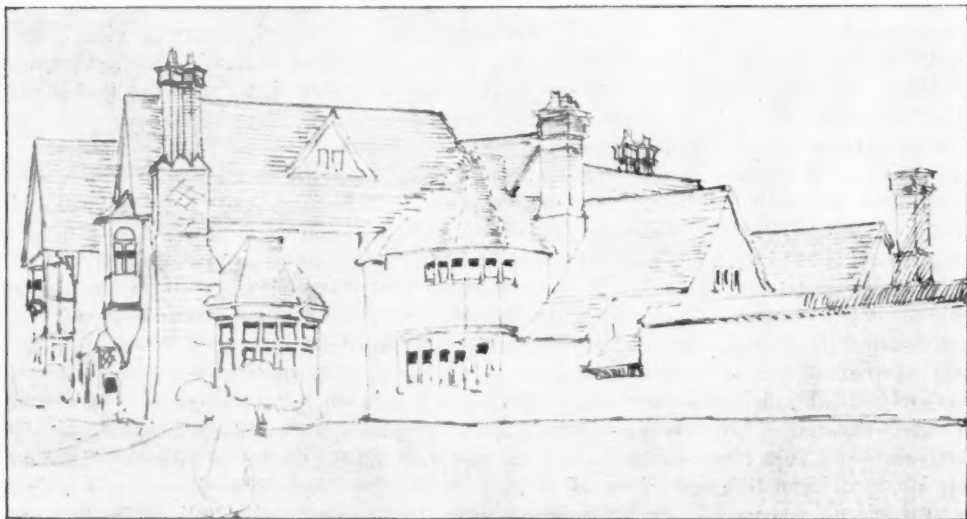


FIG. 7.—FIRST HOUSE, COOMBE WARREN.

stone. Thereupon the treatment entirely changes, and after passing a veranda and arcaded balcony the brick gives way to a long overhanging story of plaster, and the gables, now timbered, resume their barge boards, and the long façade ends in a lofty stack of chimneys. It would be a fascinating study to take this building in detail and study each part, internal and external, marvelling as one went at the unfailing taste and wondrous skill that gave it birth; for although there are many men who have produced larger works, on a more stupendous scale, and calculated to inspire a sense of awe and grandeur, yet few have grasped the full meaning, the very essence of our own English Renaissance so completely as to give the pure delight which George Devey can bestow upon us. But space will not allow this

licence, and we must leave Coombe Warren with a last word about the gardens. The accompanying sketch, by Mr. E. L. Wratten, shows the end elevation of the orangery, which is of brick and stone, with pilasters of rubbed red brick. An octagonal bay house of red and stock bricks and a circular temple of stone, in which is a bust of Gladstone, together with the stone balustrading to the terraces, form the chief attractions. The gateway on the left of the sketch gives a good idea of the beauty of the garden work which is very elaborate here and at Minley. The house at Minley was not designed by Devey, as has been often erroneously stated. It was built from the plans of Henry Clutton, but Devey made a very large number of alterations and additions, especially in the internal arrangement, adding the chapel and cloisters, the orangery and the stables. It is of great interest to the student of Devey's work to follow him in all the modifications and enlargements by which he converted a somewhat mediocre plan into one of genuine usefulness and beauty. Working in surroundings that were certainly contrary to his taste, he nevertheless showed great skill in adapting his own design to suit the style of the existing building; and all the work which he

executed in its immediate vicinity—while immeasurably better than the house—is far from striking a perceptible note of discord. Following his usual practice he “opened out” the close planning of his predecessor, adding bay windows and using the curved line on plan with customary freedom. He enlarged the hall, built a new vestibule and porch, and connected the house by cloisters and covered ways to the new orangery which bounds one side of a large walled-in garden. This orangery, with the terraces and other garden features, is very delightful, but the *pièce de résistance* is undoubtedly the private chapel, which is of beautiful proportions. The original design for the chapel, which terminates in a semi-octagon, was, if anything, more beautiful than that which was ultimately executed. The boldness of its buttresses with their rich niches and saints, the delicate proportions of the arcading, the lofty roof and charming *flèche*, give a very sumptuous effect. The present building keeps the original proportions, but substitutes plain cinquefoils for the arcading and dispenses with the niches altogether. With the exception of the chapel, the external work at

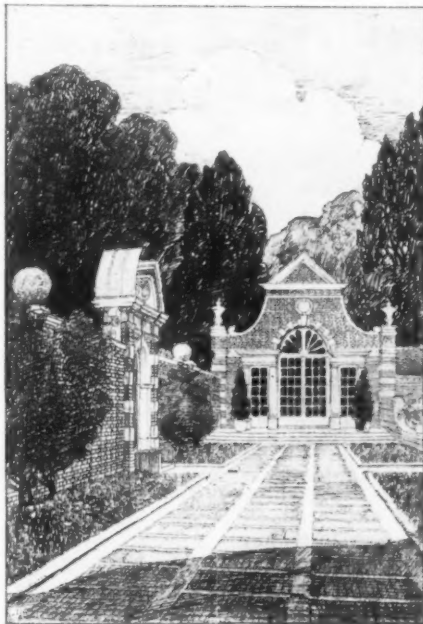


FIG. 8.—THE ORANGERY, COOMBE WARREN. FROM A DRAWING BY EDMUND L. WRATTEN.

Minley must be considered as conditioned by the surroundings, and not a pure example of the architect's most characteristic style.

At Cliveden, which was formerly the Duke of Sutherland's river seat, there are some very delightful lodges, both thatched and tiled, some of which are to be seen nestling beneath

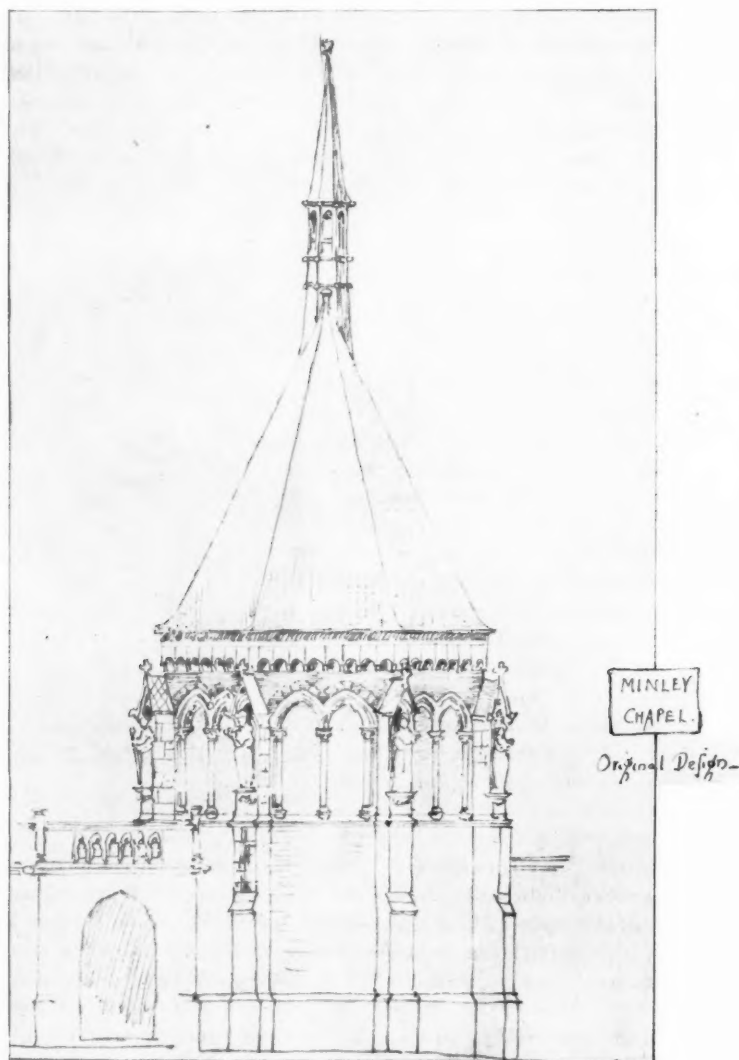


FIG. 3.—MINLEY CHAPEL, ORIGINAL DESIGN.

the wealth of foliage that hangs over the Thames. For the same client Devey undertook various works in the village of Strathpeffer, N.B., and his drawing of the hamlet with the hills around it, forming a wide panoramic view, was reproduced to form a most excellent

lithograph. His drawing of all the existing buildings of the countryside is very careful and exact; the original sketches which he made for this purpose have been preserved and are of great interest.

The use of the Dutch gable is to be seen in a most successful manner at a large house at Brantingham, Yorkshire, which was entirely remodelled for the late Christopher Sykes, Esq. The treatment of this house, which is entirely of stone, is of marked simplicity, and differs widely from such a building as Coombe Warren. Here uniformity and regularity rule the design, and the proportions, which are long and low, appear delightfully fitting amid most beautiful surroundings. The house is on the slope of a hill, the drive entering under a bower of trees and a fine archway into a levelled courtyard with retaining walls. This overlooks a long garden, with symmetrical beds of flowers, which again has its own terrace walls with frequent piers and stone vases. The front of the house, which extends some distance,

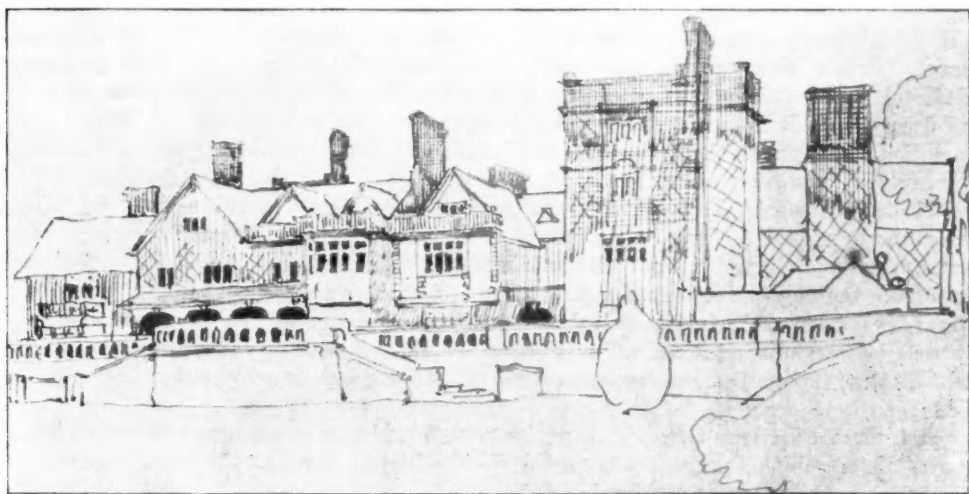


FIG. 10.—COOMBE COTTAGE, WHERE QUEEN VICTORIA SEVERAL TIMES VISITED THE EMPRESS EUGÉNIE, TO WHOM THE HOUSE WAS LENT BY LORD REVELSTOKE.

possesses two wings at its extremities and two projecting blocks in the centre, each with a fine gable of Dutch design. The building is of two stories, with stone windows, chiefly of two lights, divided by transoms, and all ranging with one another. Above a good cornice runs round the entire building at the foot of the gables, between which is a long and charming balustrade. The whole appearance suggests a most delightful reticence and control, and possesses eminently that quality of restfulness which is the reward of such architectural moderation.

Coming now to the year 1870, and passing over a large house for Hy. Cazenove, Esq., The Lillies, Aylesbury, and a charming example in the style of the earlier house at Coombe Warren, for Neville Ward, Esq.—Calverley Grange, Tunbridge Wells—we reach another building near Kingston, adjoining Mr. Currie's house. This is Coombe Cottage, built for Edward Baring, Esq., who became first Lord Revelstoke, and is a very considerable work, embracing many of the best qualities of Mr. Devey's design. The garden front which opens on to a wide terrace, with a beautiful pierced terrace wall and steps, after the manner of Haddon, consists



of a massive brick tower ornamented with diagonal lines of dark headers, four stories high, and a long two-story building extending to the left with four gables. To the right of the tower is another extension with a very large stack of chimneys. Projecting oriels give the opportunity of carrying a balustrade in front of three of the gables; and as these are treated in white stucco, they form a pleasing relief to the dark brickwork—an effect further enhanced by the terrace walls, which are of stone. Although Devey had, here as in many other cases, to incorporate the old work with the new, yet he had such skill in the disposition of his masses of brickwork or stone, in their relation to the lower buildings (which invariably received lighter treatment), that the effect never fails to be pleasing. The entrance front of Coombe Cottage presents an even more varied aspect than the one just described, having a succession of gables and chimney-stacks arranged in a delightful manner. The entrance porch stands by the side of another smaller tower which boldly traverses the sky-line. Several of the gables are covered with dark weather boarding, one being particularly happy in having a bay with two miniature twin gables, which thus form a group of three. This feature is also to be found at Ascott. We have hitherto confined ourselves to the exterior aspects of George Devey's work, but the two houses at Coombe call to mind very vividly all the wonderful taste and knowledge which was displayed in every detail of internal arrangement and decoration. It is not necessary to remind the student of architecture that any solid reputation which an architect wishes to obtain must be based primarily upon his planning, since in his knowledge of this fundamental part of his profession lie concealed all the possibilities of his art. But planning is so technical a business that it is difficult to discuss it in a purely general review of a man's work; and although we shall have occasion to call attention to some characteristics of Devey's methods in one or two of his greatest efforts, we cannot go thoroughly into the details of the subject here. Suffice it to say that there is scarcely a plan which we have had the privilege of examining that does not display a complete mastery of the subject, and more than this, in that each one is a revelation of the possibilities of its own peculiar case, a treatment of striking individuality and of indisputable charm.

But there are many men who can plan well, but who have not the deft treatment of internal detail which George Devey showed in the highest degree. The very best work of Elizabethan and Jacobean times furnished the models, and the expenditure was lavish enough to enable the new work to be a worthy rival of the old. The reception hall or saloon at Coombe Warren is panelled in oak, in panels of square proportions, and those in the drawing-room are arranged specially to frame the valuable oil paintings that Mr. Currie had collected. The staircase is separated from the saloon by four arches with elaborate columns and pilasters, the bases of which, to the height of some three feet, are themselves fluted pilasters of free Ionic design. The main pilaster is long and graceful with carving in relief such as is to be seen in the panelled room at South Kensington Museum from the Palace at Bromley-by-Bow. The balustrade is formed of the diminutive arcade of arches so common in Jacobean work, and here carried out with a charming refinement of detail. The ceiling is in plain square panels of plaster with moulded oak ribs. To this room, most delightfully furnished by Mr. Currie, the oak chimney-piece is the chief ornament. No one understood better than Mr. Devey all the possibilities of the chimney-piece as a feature of internal decoration. Both in the style of the sixteenth and seventeenth centuries, in which he was particularly at home, and in the later style of the eighteenth he has left us some magnificent designs; and some of each were done for Mr. Currie, the one at Coombe, the other at his house in Richmond Terrace.

To return to Coombe Cottage, the staircase here is exceedingly effective in appearance, with massive newels and twisted balusters; but though the balusters follow a type of later

date than was usual with him, the panelling remains true to the early seventeenth century. This is an inconsistency that proves Devey to have been no slave of style, but rather an apt master in interpreting the spirit of the great times that had passed away. Many beautiful chimney-pieces here of most elaborate workmanship would detain us had we space for description, but must be reserved for another place and time, when every portion of the work can receive some just appreciation.

Adjoining Coombe Cottage is the dairy, a separate building easily recognisable as Devey's work. It is extremely picturesque, and is completely surrounded by trees. Built apparently with little consideration of cost, its two gables, one timbered, the other plastered and pierced with a single quatrefoil, its long sloping roof and delightful cupola, its spacious veranda crowned by a balustrade that characteristically continues over the adjoining bay and carries the line of an overhanging story round the building—all these things combine with the brick angle-stacks to form a most charming and complete picture. The considerable work at the seat of Lord Revelstoke at Membrand must not detain us now except to record the fact of its existence. The detail throughout is more classic in form, but always in perfect taste and applied with great skill.

The name of Wickwar Parsonage, Gloucestershire, recalls, not at first the house, but two exquisite sketch elevations of Devey's in pencil and colour. The building is of stone, some of the gables being hung with red tiles; the roof is of stone slates. The chimney-stacks, which are exceedingly picturesque, are of stone as far as the base of the angle-shafts and are then of red brick. It is difficult not to be lured into a certain partiality for special buildings which have impressed themselves upon the memory by means of the truly entrancing sketches of the artist, and we had almost said that among the smaller works Wickwar Parsonage must certainly carry away the palm. To say so definitely, however, would make us hopelessly inconsistent, and we must content ourselves with the statement of our belief that nowhere on a similar scale have Mr. Devey's powers of picturesque grouping and skilful selection of materials shown themselves to more perfection, or been suggested on paper in a more delightful manner. Wickwar was among a number of works, more or less important, which were undertaken for Lord Ducie.



FIG. 11.—WICKWAR PARSONAGE.

The next year, 1871, saw the commencement of two of the largest undertakings of Mr. Devey's office—those at Goldings, Hertford, and Hall Place, Tonbridge. These—with Killarney House, Killarney; Longwood, Winchester; and Adderley Hall, Market Drayton—constitute the most important works, from the point of view of size and general scope. It is a tribute to the architect's power and an indication of the greatness of his genius that he was perfectly equal to all the demands which these larger enterprises made upon his resource, and that their perfection and charm are not less in every particular than in the smallest cottage which he built. When the mind is so thoroughly trained in its perception of proportion and fitness, as to stand constant amid the smallest and the greatest things of life, and when the heart or soul of the artist can expand to such a degree as to embrace the greatest creations of the mind and invest them with that charm which belongs to beauty itself, then there is no question that the artist's personality is very great, and that he deserves the honour and praise of all who love and seek that which is beautiful. And another fact, too, must be noticed in connection with works that individually amounted to sums of from fifty to a hundred thousand pounds—a fact that has a special interest for architects—namely, that the chief of these large undertakings were entirely carried out without any contract or any contractor. Such a method of business would have been of course impossible had the relationship of client to architect been other than the close and personal one which George Devey enjoyed. But even so, it seems to modern ideas a bold thing to adopt these methods with all the responsibility they carry with them. It was, however, eminently characteristic of the man; for if there ever was an architect who built for the sake of his art, and who determined to produce nothing but that which was consistent with his highest ideals, it was he; and seeing that everyone is agreed that design must be in brick and stone as well as on paper, and that "paper-design" is misleading to the highest degree, it was only natural that this master of his craft should regard as distasteful anything that bound him to plan and elevation, demanding the fullest freedom to alter, modify, and rearrange the work as it was in progress. With all his charming qualities as an artist, Devey loved bricks and mortar, and to his delight in seeing a building photographed in the process of erection we owe the possession of many interesting representations of houses, still roofless and surrounded by scaffold-poles. To the methods just described many grave objections have been raised, such however as cease to remain objections in Mr. Devey's case. He was seconded in his efforts by several able assistants, chiefly and most efficiently by his future partner, who was devoted to him as master and friend, and by Mr. Arthur Castings, now an eminent architect, who used the whole wealth of his own knowledge of early detail and the unusual skill of his pencil to support his chief in these days of overwhelming pressure. By their good offices Mr. Devey was relieved of the strain of the immense amount of business which these large works and their methods of treatment necessarily incurred, and was given the free hand which his own genius demanded to perfect each design as it grew to its realisation in brick and stone. The contractor being dispensed with, and competent foremen being employed by the architect under his own supervision, a large amount of friction was obviated, and a very material saving in the cost of the works effected. So Mr. Devey realised what many architects speak of only as an unattainable ideal, the power to design and carry out his own works, to conceive and execute, to plan and to build.

It is not difficult to understand the general feeling among Devey's admirers that Goldings represents most completely and convincingly the supreme gifts of its designer. There is a homogeneity about it, a consistency with itself, that pronounces the author of its existence to have been a master mind. Other buildings may show the versatility of his genius to a greater degree; smaller and more picturesque works may display a charm of deft grouping,



FIG. 12.—GOLDINGS.

effective disposition of colour, consummate mastery of quaint old-world features and alluring detail which charm the eye in spite of itself and create an immediate impression ; but in this great work we may see all the best qualities combined together in complete harmony, and those tendencies towards the merely picturesque which are apt, in virtue of their own exuberance, to become exaggerated, are here subdued and controlled by the strength of that greater conception which desires the realisation of a perfect work of art. If a rather bold comparison may be forgiven, the relation which these larger buildings bear to the smaller is not unlike that which Salisbury Cathedral bears to the many less eminent examples of thirteenth-century architecture. In many another building are the charms of Early English more vigorously expressed ; yet in none are its possibilities more completely and convincingly shown, its claims to that high position which it holds among the great periods of art. The maturity of Mr. Devey's genius found its fitting expression in the larger works which have been enumerated ; the beauties of youth and manhood are by no means the same, for the former excels in the surprising brilliance and enthusiasm of its inconstant moods, while the latter lays claim to a greater quality by virtue of the balance of its powers and the harmony which it has obtained at the price of dear experience.

Since Goldings has the typical plan of Devey's larger houses it may be interesting to notice one or two points in his planning, which he made very much his own and seldom allowed to be missing. The accompanying rough plan shows the arrangement of all the principal rooms, and it will be readily seen that the chief apartments group themselves round the saloon or central hall ; the dining-room and billiard-room face towards the north on to the courtyard ; all the other rooms face south and west. It has been noticed before in this Paper that his characteristic treatment of a building—such as the house at Betteshanger—was to connect the main block of the building to a tower at some little distance by means of an intervening line of low buildings, generally forming the kitchen and offices. The same effect is obtained in the case of Goldings and similar plans by recessing the offices very considerably from the main line of the house and at the same time making them recede in an oblique line towards the north-east. Although the roof remains the same height throughout, the perspective aids the eye in lessening the effect of the unimportant parts of the building till the interest is again awakened by the tower which advances boldly forward and restores the equilibrium of the whole composition. The servants' hall occupies

the ground floor of the tower in this plan, and further outbuildings continue beyond it towards the east.

There is a refreshing naturalness and irregularity in every one of Devey's larger plans, which, unstudied as it may appear, is nevertheless a most vital consideration in the *tout ensemble* of the external appearance. He did not force all the requirements of a large house into the rigid and unelastic bounds of a symmetrical plan wherein difficulties innumerable must arise; but he left the plan almost to make itself, adding, as he required it, each part, with perhaps a special aspect or an excessive projection from the line of the building, if its use demanded such. Then, having found some satisfactory arrangement ensuring internal comfort and efficiency, he restored the balance where the general proportions were threatened

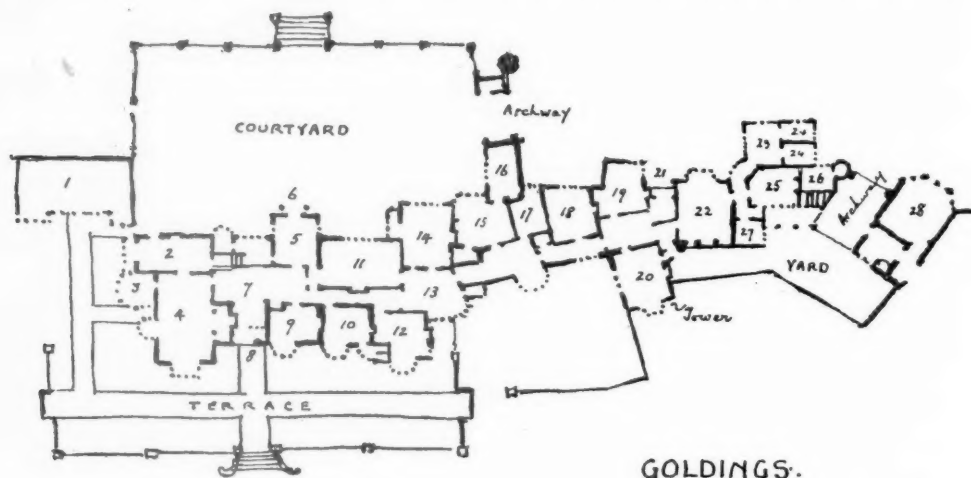


FIG. 13.

GOLDINGS. List of Rooms, &c.: 1, Conservatory. 2, Library. 3, Garden-room. 4, Drawing-room. 5, Entrance hall. 6, Main entrance. 7, Saloon. 8, Garden entrance. 9, Morning-room. 10, Own room. 11, Dining-room. 12, Boudoir. 13, Served. 14, Billiard-room. 15, Butler's pantry. 16, Butler's bedroom. 17, Store. 18, Housekeeper. 19, Still-room. 20, Servants' hall. 21, Kitchen entrance. 22, Kitchen. 23, Larder. 24, Larders. 25, Scullery. 26, Bakery. 27, Cook. 28, Dairy.

by taking some part high or keeping another low, in order that the whole might express perfect harmony.

Another point in the plan which will be noticed at the first glance is the prodigality of windows, especially very deep and spacious bays. Now one of the most striking things in Devey's design, whether on a large or small scale, is his use of the gable. His work might almost be termed gable architecture, so varied and so constant is his use of this feature. It is no secret to designers of any experience that the successful use of the gable depends in most cases upon the introduction of perpendicular lines into the elevation, and so, consciously or not, Devey enhanced his favourite feature by the introduction of bold bay windows which generally went the full height of the house; and even where, as in the case of Goldings, they are only of two stories; yet the vertical lines are an immeasurable help to the gable treatment. The succession of these bay windows, with the relief that their stone dressings give to the mass of brickwork behind, adds most charmingly to the effect of the façade, breaking its surface at numberless points, as the spontaneous enthusiasm of a good conversationalist will enliven and dispel the monotony of ordinary talk. Indeed, the highest quality



of Devey's architecture is a delightful spontaneity, as though the work had grown of its own accord; and no higher praise can be given than the acknowledgment of this art which has concealed its own art. When our teachers strive to convince us that the requirements of planning are sufficient to make the elevation, and that the material should guide the design, they are merely endeavouring to direct us in somewhat clumsy fashion towards that naturalness and *naïveté* which is at once the most perfect art, and the most difficult thing to learn. Devey possessed in no small degree this coveted *naïveté*. Of all his work he might have said, as Goethe said of his writings, that it was "*à propos*" in the widest sense of that untranslatable but significant phrase. The onlooker can see how beautiful is the design, how necessary to its beauty are all the parts; but the secret of its inception is given to few.

On the character of the work at Goldings we must not wait to write at length. A stone plinth some seven feet high surrounds the building, which is entirely of brickwork above this, excepting only the stonework to windows and doors and the parapets and finish to gables. The brickwork is everywhere relieved by the diagonal lines of dark headers, and now and then a medallion is to be seen with a moulded head or bust within. Although the archway to the carriage-drive and the doorways are formed of four-centred arches, yet the general detail is of the Early Renaissance, the front door having columns and entablature with two dwarf obelisks above. The gables are shaped, and have most charming finials; while the stacks of chimneys, all having circular shafts, are alternately plain and chased with a running ornament between the cap and base. The garden entrance is overlooked by a graceful balcony, with a roof supported by five slender columns.

The internal work at Goldings is sumptuous and would need a volume to describe. The saloon is richly panelled to the height of five or six feet, and the doors are all of most elaborate design. The library is connected to the drawing-room by a large semicircular arch having a partition panelled with a wonderful selection of intricate patterns; the spandril is filled with the characteristic fan ornament of Jacobean work, and the soffit of the arch is studded with sunk panels. The staircase is separated from the saloon by three arches, the two central supports being fluted Ionic columns. Towards the staircase these are backed by square rusticated pilasters, and the arches have perforated pendants. Independent of the columns are massive square newels with elaborate finials, and the balusters are stout turned examples, after types of early date. Other rooms, such as the morning-room, are beautifully panelled to the height of ceiling, with a deep frieze of arched panels, each arch being serrated with a slight cusping, and the cornice has a bold dentil ornament. This room would seem to be a choice survival from the early part of the seventeenth century, but the drawing-room exhibits a much later style, as indeed is befitting, considering its purpose. Here the oak gives way to light painted woodwork, and the Ionic pilasters that surround the room above the panelled dado divide the wall into squares of plainly decorated surfaces. The fireplace is recessed, leaving the lintel, which carries the line of the curved frieze and cornice, supported by two columns standing in the room. The fireplace itself possesses one of the most tasteful specimens of a carved wood chimney-piece which one could ever wish to see, the carved architrave and cornice being separated by a beautifully foliated frieze in such proportions as the best examples at South Kensington might envy. The open fireplace has marble slips and is furnished with a delightful basket grate, dogs, and fireback. The ceilings of all the rooms possess most charming designs in plaster, a province in which Mr. Devey excelled.

To dwell too long upon the beauties of his work seems to involve the biographer in some censure, since it tends to lead the thoughts away from the man, and instead of elucidating his character and personality concerns itself too minutely with their mere effects. To such

censure, in the present instance, the writer feels himself only too liable, but nevertheless has some valid excuse to offer, and even finds some consolation and pleasure in his offence. For when a man spends his life in writing literature his biographer is justified in discussing the opinions discoverable in his works, as the best means of arriving at a precise estimate of his character and beliefs. But neither an artist nor an architect is necessarily a man of letters; it would be astonishing if he were. For why should he seek to handle the difficult and ambiguous medium of language when he has at his finger-ends a vivid, direct, convincing medium wherewith to express his thoughts and feelings? To gain a closer knowledge, then, of an artist's life and personality, to more truly sum up his greatness and to penetrate to his inmost feelings, it is necessary to study his handiwork with increasing vigilance and watch for every indication of a new thought or another point of view.

If from this reason we have been tempted to linger long over the details of Goldings, we might claim still greater licence when we come to consider the beautiful work at Hall Place,



FIG. 14.—HALL PLACE, TONBRIDGE.

Tonbridge. This house, built for Samuel Morley, Esq., was the occasion of the largest and most extensive works undertaken by the office. A large mansion already stood upon the site, but the first scheme, which was to adapt the old building, was given up: it was razed to the ground and a completely new place erected. Hall Place is perhaps second to Goldings in appearance of completeness, rest, and harmony; but it is exceedingly picturesque and embraces all the qualities of a magnificent Elizabethan house. Its internal decoration is really richer and more delightful in parts than that of Goldings, since the expenditure was more lavish. The panelling in the saloon is of the most elaborate design and is beautifully carved. The staircase, with its arches, arcaded balustrade, newels, and strings carved with excellent strap ornament, represents the high-water mark of Devey's design in internal woodwork and confidently challenges any competition in work of its own genre.

For Mr. Hargreaves, the friend of John Bright, Mr. Devey built a most charming house (Send Holme) in red brick and stone. This again is a many-gabled house; and as the extent

is of a comparatively small nature, the opportunity has been taken of building the gables entirely of brick, their outline being quite simple, with the apex slightly rounded. Brick string-courses surround the house and its bays ; diagonal lines of dark bricks are used over the entire surface of the walls, and the stacks are elegantly designed with angle flues or brick withes. The house has a broad stone plinth which extends itself in the shape of stone garden-walls with massive brick copings.

Of the other works in progress during 1871 the most important were Colonel White-Thomson's house, at Jacobstow, Devon ; Colonel Dyson's residence at Adisham, Kent ; and Colonel P. Smith's at Wendover, besides a vicarage at the last-mentioned place. These works are all noteworthy, but cannot claim space here. A beautiful little house for Lady Surtees at Lynwood in the New Forest shows us again the wonderful quaintness and unexpected beauty of Mr. Devey's treatment when the subjects were within the bounds of moderate dimensions. The whole thing is picturesque and yet simple, quite a masterpiece in its own way.

In the year 1872 we find Devey at work upon Walmer Castle for the late Earl Granville, and we at once feel that he had met a man who could appreciate to the full extent his genius as an architect and personal charm as a friend. The close relationship which existed between the two men is remarkable, and at the same time of the greatest interest. No one at that time was more to the front in all circles of social or political importance than Lord Granville, and at his receptions Mr. Devey was brought into contact with the most brilliant people of the time. His belief in Mr. Devey's power was so thorough, and his confidence so intense, that scarcely any question came up, however slight was its connection with the profession of an architect, but he sought his friend's advice. Innumerable were the services Mr. Devey was called upon to render—from advising with regard to the imperfect conducting of sound in the House of Lords to counselling the Dover Harbour Board upon the coast works which they had in hand. The extension and alteration of Walmer Castle was the chief work done directly for Lord Granville, and here, like so many other places, Devey—as it has been humorously put—“added the antiquities to the place.” Anyone who cares to take the trouble to compare early prints of the castle with its present form will appreciate this phrase better than from any description.

It was not long after this that Devey had the honour and pleasure of carrying out some work for the late Queen, namely, the Equerry's House at Osborne. A more important architectural work was Machariorch House, Cantyre, which was rebuilt by the then Marquis of Lorne for the Princess Louise. The original sketches made for this have lost nothing of their freshness or beauty, and the Princess, herself an artist, attested in many ways her high opinion of Mr. Devey's skill. In fact on some of the sketches mentioned above as being in the R.I.B.A. Library her handwriting is still to be seen where she has recorded the fact that he was her guest when the drawing was made. One of the elevations of Machariorch House is shown with a *porte-cochère*, and the opportunity has been taken of inserting a carriage in the act of entering, drawn with that unfailing accuracy which has been mentioned earlier in this Essay.

To make the list of Mr. Devey's most important works as complete as possible, we must not omit a large house at Bishop Burton, near Beverley, for F. Watt, Esq. ; nor the extensive kennels and stables for the Meynell Hunt, of which Lord Vernon was master. A very large amount of work was undertaken for Earl Spencer, but it was chiefly in the matter of farm and school buildings, of no great importance in themselves, though the latter are picturesque and excellent in their way.

In 1873 an addition was made to a celebrated old house, Brickwall, Sussex, for Edward Frewen, Esq. An entire wing was added and several alterations made to house and garden,

which since have become toned by age and pass as contemporary with the original work. Alterations were made for G. Leveson-Gower, Esq., at Titsey in Surrey, and the charming little lodge was built not far on the road south of Titsey Hill, which is the admiration of all passers-by. A certain amount of work was taken in hand at Knebworth for Lord Lytton, the novelist; but it was not all carried through, as he was one among the people with whom Mr. Devey was not in sympathy, or, putting it perhaps in a more correct form, he was not himself able to see all the beauty in his architect's work; a condition which Mr. Devey, like all artists, was not slow in perceiving. The Duke of Westminster, who was by this time the possessor of Cliveden, and Sir George Mellish, of Worksop Priory, were valuable clients, and many charming things were done at Benenden in the form of schools and rectory for Lord Cranbrook (then Mr. Gathorne Hardy).

The year 1874 gave Mr. Devey three opportunities which he was not likely to miss. In the first place he was entrusted with large additions to that most charming of Lancashire mansions, Smithills Hall, near Bolton. This task was always a delight to his heart, and his work, which consisted of alterations as well as the lengthening of the long garden front, was completely in the spirit of the original timber and stone building. The story is told that an artist who was greatly in love with Smithills, being the guest of Mr. Ainsworth, commenced one day to make some sketches, and Mr. Devey found him busily at work upon the new parts, in complete oblivion of their comparative youth. If he took the trouble to enlighten him we may hope that the artist was sensible of his good fortune in not only being privileged to see so beautiful a building, but in even conversing with its designer and fashioner.

The second field for Devey's energies was a somewhat extensive one, including very large alteration and reconstruction of Barry's work at Sudbury Hall, restoration of Sudbury Church, and other undertakings for Lord Vernon on several of his estates, besides his London house at 34 Grosvenor Street. The work lasted for some fourteen years intermittently, that of most importance being at Sudbury Hall.

In the third place he was called upon by Leopold de Rothschild, Esq. to prepare him a country seat at Ascott, near Leighton Buzzard. To those who know the beauty and extent of Mr. Rothschild's mansion it will seem strange to think of a time when nothing but a very small farmhouse stood upon the site, the walls of which are still there, incorporated in a part of the new building. The old farmhouse was charming to a degree, and a most beautiful sketch of it by Devey is now in the possession of Mr. Rothschild. This modest example of early work set the keynote of all that was to follow. Addition after addition was made; gable followed gable, and their numbers doubled and trebled. Not all at once, but sometimes after long intervals; until, increased, even more by the able successors to Devey's name and work, the present long range of picturesque buildings have come into being. The internal work is in its costly nature consistent with the reputation of the proprietor's name: delightful panelling, elaborate ceilings, chimney-pieces rich with carving, and furniture in perfect accord with the decoration. The gardens were not designed by Mr. Devey, much of the work to be found in them—such as temples, seats, and arbours—were carried out by Mr. James Williams after his partner's death.

Among the clients of 1875 was the celebrated Stratford Canning, created Viscount Stratford de Redcliffe, for whom several things were carried out at Frant. Lord Carlingford too had considerable alterations and enlargements made at Dudbrook, Essex, which he prepared for Lady Waldegrave, whom he married—the famous hostess of her *salon* at Strawberry Hill. Two mansions of great size and striking beauty were commenced during this year—the one Ashfold, near Handcross, Sussex, for Eric C. Smith, Esq., and the other Blakesware, Ware, Herts, for Mrs. Gosselin. The name of Blakesware, or rather the slightly disguised form of



"Blakesmoor," is famous in literature as being the subject of Charles Lamb's exquisite essay in the second series of his *Essays of Elia*. Lamb, however, who wrote in 1824, describes an earlier house and laments its demolition; had he been able to see the charm of its successor he would perhaps have been moved to write yet another essay on a *Paradise Regained*.

Our work is now becoming somewhat of a catalogue of names, but it is interesting to have before us all the chief works of the architect, and it is only the arbitrary conditions of space that deter their fuller description and eulogy. In 1876 Devey undertook some important enterprises for Lord Rosebery which must be considered as extending to the year 1883 or 1884. Durdans, a large house of no beauty, of late date, of monotonous appearance, was entirely remodelled in design and given its present form. The old sash windows were taken out bodily, and casement lights, with stone jambs, mullions, and transoms, substituted, the whole aspect being completely transformed. Riding schools were built at both Durdans and Mentmore, including extensive stabling, in all of which Devey showed the extent of his expert knowledge.

For another member of the Rothschild family—Miss Alice de Rothschild—was built a small but elaborate summer residence at Eythrope in Buckinghamshire. This house is not far from Aylesbury, and in the same vicinity some extensive and successful works were carried out for a friend, Mr. Richard Rose, at "The Chestnuts." Two new houses, Tregavethan Manor, near Truro, for Major Vivian, and in London 41 Grosvenor Square, for Chas. Wilson, Esq., M.P. (now Lord Nunburnholme), are complete examples of excellent and tasteful domestic work.

The present year represents the climax of Devey's work, although three of his largest works followed in the next year and a little later. It must be remembered that most of the extensive undertakings described earlier were still in the process of completion, and that they were being carried out entirely by the office, unaided by contracts and contractors. At this time, therefore, Devey's life was absorbed in his work to a greater degree than ever, and it is a disappointment to us that we are not able to draw upon any of his own reminiscences of these days. His death occurred in the midst of his duties, and when alive he seemed never to have been tempted to look back, but always to be living the fulness of his life in the fascinating occupation of his profession.

The magnificent seat that he built for the Earl of Kenmare is worthy of most minute and careful study. Killarney House has always been the particular pride of Lady Kenmare (the present Dowager Countess), who admired Devey's genius, and entered into his schemes with great enthusiasm. Erected in one of the most beautiful situations near Killarney, it possesses a plan which is rivalled only by Goldings in the freedom and convenience of its treatment, and exceeds it in certain points of magnificence. The exterior, of brick and stone, must be acknowledged as somewhat surpassed by the delightful work at Hall Place and Goldings; yet the internal work attains the same height of exquisite detail and fine proportions. The saloon is two stories in height, and possesses a balcony of bold projection supported by columns and bounded by a rich balustrade of arches after his favourite manner. Elaborate panelling decorates the wall to the height of some twelve feet, and above are hung large tapestries carrying the eye to a ceiling of deep plaster ribs arranged in most charming patterns. The chapel is panelled and carved with the linen-fold ornament. A marble reredos and lofty roof give it a striking appearance.

At Adderley Hall, Market Drayton, and Longwood, near Winchester (the first for Henry Reginald Corbet, Esq., and the second for the Earl of Northesk), George Devey put into execution the two last of his great designs. Both these mansions, built on a very large scale, exhibit in a marked manner the best characteristics of his work; and now after the lapse of twenty-five



years or so, which have given to them some of that largesse of beauty that comes from the passing of time, they may rank with the best types of our own English architecture. Both Longwood and Adderley Hall embrace extensive courtyards, and the grouping of their parts remains a model of the picturesque; yet their dignity is by no means forfeited, skilful use being made of those square towers, which are the glory of our native collegiate architecture, and adapt themselves wonderfully to Devey's special treatment.

From this period—the beginning of the eighties—till his death in 1886, Devey's time was fully occupied in these large works and the numerous smaller calls which his profession made upon him. There were several houses built in Lennox Gardens, S.W., the most important being for the Honourable Mrs. Hunloke, sister of the late Lord De l'Isle. At Pitchford Hall, Shrewsbury, the seat now of Colonel C. J. Cotes—one of the most charming mansions wholly of half-timber work in the kingdom—most important additions were made; and in the last two years a fine house was erected for Mr. Hichens at Monkshateh, near Guildford, and large additions were made to Melbury, the seat of the Earl of Ilchester, who has within the last few months passed away. The work at Melbury, which is of stone, has been described as very fine. The drawings made for the dairy might represent some abbot's kitchen with its octagonal roof and battlemented parapet filled with tracery. This little Gothic design is a reminder of Devey's skill in Gothic work, and if he had been led into the paths of ecclesiastical architecture his success could have been safely predicted. As it is, the chapels at Minley and Killarney, and his restorations of Sudbury, Buckland, and many other churches are ample evidence of his taste and knowledge. Quite a large number of ambitious drawings of ecclesiastical work show that his unfailing sense of proportion and beautiful grouping did not desert him in this department of design, and we could wish that his domestic work had not so completely monopolised his time.

We have already referred to the folios of sketches for cottage buildings that have been preserved from the great output of Mr. Devey's pencil. These sketches contain such a manifold variety of design, and hold such a treasure of beautiful drawing and colour, that it would be a pleasure to try and bring to the light some of the charm that now lies hidden from public knowledge. Of every material, of all sizes, of unlimited diversity of treatment, they yet display throughout the spirit of the "old work" which claims the homage of all who attempt to design architecture. Devey was in no sense an antiquary: he was a thorough artist with the practical knowledge necessary for his art; but he could have probably excelled the best antiquaries in his familiarity with the details of the style that he followed. He was not too great to own his indebtedness to his forerunners, and his best work is frankly modelled on what they left behind them.

In bringing this review of George Devey's work to a close the incompleteness of the attempt is very obvious, and many things omitted from this description, which happened in a career of such wide usefulness, might present themselves for recognition at the end. The simple but charming stone bridge over the river at Penshurst, with its massive buttresses and pointed arches, should be remembered; and a model farm devised for Baron Ferdinand de Rothschild, who desired to build it in Silesia in Germany, cannot be passed over, since it is the subject of a beautiful water-colour sketch in which the farm is shown surrounded by woods, and the cattle lazily wander down the road at milking time [*see headpiece*]. Examples such as these could be multiplied many times; the hand that produced them was indefatigable, and the pencil and brush were never still.

Among Mr. Devey's clients we have already noticed that he found many warm friends. Of these none was more sincere than Lord Granville, and three men of eminent taste and artistic temperament must be mentioned with him, namely, Sir Walter James (afterwards

Lord Northbourne), Mr. W. O. Hammond of St. Alban's Court, and Mr. Pilgrim of Akeley Wood. Mr. Bertram W. Currie was an enthusiastic admirer of Mr. Devey and extended to him all the privileges of friendship. Of his intimate friends we may place first the names of Mr. Edmund Yates of Uckfield, Mr. Edmund Auberton of Eastbourne, and Mr. G. Bentley, of whom Mr. Devey would always speak with the greatest regard, and would refer to him as his chief authority regarding those hobbies of his, whips, coaches, harness, &c. ; and last, but in no sense least, the name of Mr. James Williams, who in so able and sympathetic a manner seconded all his work, and ultimately became his partner and successor.

Mr. Devey's office was at 123 Bond Street, when he died in 1886 at the age of 66 years. He had just completed the purchase of a charming old house on the coast near Hastings, and was doubtless hoping in the near future to find in it the pleasures of retirement, and rest from the activity of his business life. But it was not to be. Like so many other architects of past generations he left the world suddenly in the midst of his duties, and none could wish a more fitting conclusion to a life filled with gallant service to the art which he loved.

Mr. Devey's relations with his professional contemporaries were always of a most friendly character. He travelled somewhat late in life with a party of architectural friends (among which number Pearson, Street, and Burges are reported to have been) to France, Holland, and Belgium, and the sketches made on this tour are in the R.I.B.A. Library. It was on the occasion of their arrival at Dunkerque that Mr. Devey was introduced to a French architect who bore the same name as himself—a rather singular coincidence.

We cannot do better in bringing this brief memoir to a close than to emphasise again the beauty of Mr. Devey's work and the beauty of his personality. There are many men who are able to appreciate the beauty around them in the world and its idealisation in works of fine and applied art. There are very few who have found the secret of expressing their conception of what is beautiful equally in their personal life and in artistic creation ; and fewer still who can excel in the artist's sphere and in that of the architect too. To master the difficulties of the water-colourist and seize the essential points of beauty in such natural scenes and forms as are met with in life, and place them in their sweetness and freshness for our admiration, is to gain renown. To so intimately study every side of a great style of architecture, in its practical expression and ideal conception, as to be able to produce works having every element of greatness and beauty is to rise to a still higher measure of attainment. But to preserve such a spirit of nobility, and such a largeness of heart, as to enable the mind to exercise a consistent purity of taste and discernment, and at the same time to energise all the work of the artist's, architect's, and private man's life, this is to reach the highest of all, and is the basis of George Devey's claim to our unfeigned admiration and regard.





9, CONDUIT STREET, LONDON, W., 29th Sept. 1906.

## CHRONICLE.

### The Examinations.

The following additions and corrections are made to the Lists of Passes at the Midsummer Examinations, published in the JOURNAL for 28th July:—

#### PRELIMINARY.

RANDALL: Wyndham Morgan; Blaen Gwawr, Park Street, Bridgend, Glam. [*Masters*: Messrs. Cook and Edwards].

#### INTERMEDIATE.

MATTINSON: Malcolm Dacre [*Probationer* 1903], 29 Derby Road, Weaste [*Master*: Mr. Arthur Mattinson].

BRADFELD: Horace Henry [*Probationer* 1903], 1 Lysias Road, Nightingale Lane, Clapham Common, S.W. [*Masters*: Messrs. St. Aubyn & Wadling\*].

FORSTER: Edward Harold [*Probationer* 1903], North Field, Thorne, Doncaster [*Master*: Mr. J. M. Dossor\*].

### Obituary.

COLONEL GALE (*dec.* 6th August).—Joseph Gale was born in 1880, and became an Associate of the Institute in 1857, and a Fellow in 1861. He was thus one of the oldest members, only five Fellows being of older standing than himself. He was articled to Mr. Porter in the first half of last century, and he used sometimes to refer to his master as one of the "Twelve Apostles," it being said that there were only twelve architects of eminence practising in London in those days. How differently should we sum ourselves up to-day! Mr. Gale was always keenly interested in the artistic side of architecture, although the nature of his practice did not lead it entirely in that direction. He was always a student of ancient examples, and possessed a wide acquaintance with old churches in many parts of England. His office was situated in Bermondsey, and his practice was chiefly local; he was for many years surveyor to the Assessment Committee, and was of great service in that capacity, being the depository of much local knowledge. He was the architect of one or two of the early schools built in that district under the London School Board. Of his hobbies, the most notable were volunteering and photography, in each of which he achieved distinction. Soon after attaining the rank of Lieut.-Colonel, and the Volunteer Decora-

tion, he retired from the service; but during the many years of his connection with his corps he was assiduous in the discharge of his duties. In photography he achieved high distinction, and some few years ago was considered the most skilful and successful of those who imparted artistic character to their work. In recent years his failing eyesight was a great hindrance to the pursuit of his favourite diversion. He was a cheery companion and a great walker, and until some eight or ten years ago was as keen in active country pursuits as the younger generation which had grown up around him.—J. ALFRED GOTCH.

THOMAS BARNES-WILLIAMS, who died on the 8th ult., in his fifty-ninth year, was elected Associate R.I.B.A. in 1871, and Fellow in 1886. He had practically retired from business on the dissolution of his firm, Messrs. Barnes-Williams, Ford, & Griffin, of Coleman Street, E.C., in 1903. Mr. Barnes-Williams was for many years District Surveyor for St. Mary Magdalene Bermondsey, St. John Horsleydown, and St. Olave Southwark, resigning the appointment in 1901. He had also filled the posts of Architect and Surveyor to the Coopers' Company, and Surveyor to the Trustees of Morden College, Blackheath. Among buildings erected from Mr. Barnes-Williams's designs are Mr. E. Stanford's premises, occupying the site of the old British Coffee House in Cockspur Street, and Messrs. Mathieson's premises, "Token House," in Copthall Avenue. His firm were responsible for the design and erection of numerous important warehouses and business premises in and about London, cottages and residences in the country, hospital buildings at Lewisham, &c. The firm won first premium for the rebuilding of the Whitefield Tabernacle, Tottenham Court Road.

## REVIEWS.

### ENGLISH DOMESTIC ARCHITECTURE.

*English Domestic Architecture of the Seventeenth and Eighteenth Centuries.* By Horace Field and Michael Bunney.

This book fills one more gap in the complete history of the English Renaissance, though necessarily touching, in some small degree, on work already illustrated. The output of literature dealing with our national architecture has hitherto dealt more particularly with the works of the more prominent men and the larger buildings, while only a very small number of the architects responsible for the works here illustrated are even known by name. What strikes one in running over the list of buildings selected for illustration is the vast majority of examples from the southern and midland counties, while, as in other books of a somewhat similar character, the northern counties are very poorly represented. Of course these latter are not so abundantly supplied with

good examples, but from the writer's personal knowledge there are many good stone buildings in Cumberland, Westmorland, Yorkshire, and other northern districts, not only well worth illustrating, but almost essential to a book of such an all-embracing title, as showing the development of domestic architecture in this part of our country.

The authors are surely quite right in their assumption that a volume on the smaller Renaissance buildings is not superfluous, for national tradition pursues the even tenor of its way far less affected by foreign influence and temporary fashion than the larger buildings; but, for all that, there is no reason why the larger work not within the scope of the volume should be adversely criticised, and the reference to Elmes's work at Liverpool in a derogatory spirit is unfortunate, as, though admittedly inspired from foreign sources, it ranks among our finest buildings, and is designed on a scale for which our "English Domestic Tradition" would have been hopelessly inadequate.

The works of Jones and Wren were of necessity in a fresh manner, and unfettered by the tradition the times demanded change from; and with the beginning of some knowledge of the Renaissance among the higher classes of the English, there began the desire for building of the more monumental kind. The older type did not lend itself in Jones's time, any more than ours, to the larger buildings required, but of course it took a genius to recognise the fact and strike out the new line which added so much to our English architecture. The authors express the hope that the thread of tradition may some day be again taken up. They surely would not revert to the earliest work before the introduction of Palladianism!

We could almost be said to have two national types—the older one suitable for the ecclesiastical and domestic work, and the other the classically inspired. When the great monastic institutions were overthrown the whole life of the country was changed, and fresh requirements arose which could not be met by the architectural capabilities of the time, fine as they were in their own way.

As a comprehensive review of the types of the work of the smaller school, with the exception of the northern work above noted, this book fulfils its mission; and though the type of draughtsmanship is occasionally a little stilted, the majority of the drawings are clear and straightforward. The drawings are mostly elevations without plans or details, which fact detracts from their value very much, and is to be regretted, as in this class of building there is often to be found varied detail of much interest without being too weird.

The photographs are mostly poor and the weakest point in the book, figures Nos. 67, 59, 41, 2, and 1 being of little use, and some of the better, such as 62, 28, and 40, are just enough to whet one's appetite; but a few, such as the Butter Market, Bungay, and the entrance to Bromley College, are quite charming.

The authors are to be congratulated on their production, which must have entailed much labour, and with such a wide range of selection the choice of the examples must have been a matter of much concern. The method of division under the heading of materials in lieu of districts is very advantageous.

HENRY TANNER, jun.

## GOTHIC ARCHITECTURE IN ENGLAND.

From Mr. FRANCIS BOND, M.A. [*H.A.*].—

Mr. Edward S. Prior has said many nice things of myself and my book on *Gothic Architecture in England* in the *JOURNAL* for 28th July, and it is a pleasant duty to express my obligations to him for his able, comprehensive, and detailed criticisms of my work. A friend of mine wrote the other day, "You seem to have had many favourable reviews of your book, mostly by incompetent persons." That cannot be said of Mr. Prior's criticisms; for he has worked over the whole field in which I have been occupied, and has himself recorded his results at length in his *History of Gothic Art in England*. There are many points raised by him in your columns which I should like to examine, but I must not unduly occupy your space. On several we differ, and always shall differ. I regret, however, that I have been unable to convince him of the foolishness of the antiquated division of Gothic architecture into the three periods of Early English, Decorated, and Perpendicular. My proposal to relegate this nonsense to limbo has been received with approbation by almost every critic except Mr. Prior. Rickman's periods are dead as a doornail, and nothing will resuscitate them. Take almost any one of the leading characteristics of a Gothic building—the planning of cathedral, abbey and collegiate churches, the planning of parish churches, the methods of vaulting, the systems of abutment, whether in the way of buttress, flying buttress, pinnacle, or opposition of lateral thrusts, the forms of arch, the parapet, the tower, the spire, the roof—and not a trace of any such periods can be found. Even window tracery, as Mr. Rickman expressly stated, divides, not into three, but into four periods. Nevertheless Mr. Prior rightly accuses me of inconsistency; for I have myself introduced three chapters enumerating the characteristics of these three so-called periods. The fact is I was afraid that the world was not ripe for what Mr. Prior calls "revolution"; and those whom I consulted were also of opinion that people would not consent to part with their cherished idols yet. But in the next edition I shall have the courage of my opinions, and the chapters on the three periods shall certainly be deleted. A serious mistake, first pointed out by Mr. St. John Hope, is the misquotation, from the account by Gervase the monk, of the rebuilding of Canterbury choir. Perhaps I may give the genesis of it,

as it may be useful to impress on others besides myself the importance of verifying references. This particular quotation occurs in Paley's *Gothic Architecture*. Usually I attempt to verify references; but on turning to Willis's *Canterbury* I found that my copy had disappeared. However, I looked it up in an early volume of the *Archæologia*, and found it precisely as worded by Mr. Paley himself, as a rule a very careful and accurate writer. That, then, is the story. The writer in the *Archæologia* made the original mistake (I do not think that he quoted from some other text than that printed in Willis's *Canterbury*); his mistake was copied by Mr. Paley, and Mr. Paley's mistake was copied by my unfortunate self. As to Chichester, till Mr. Prior supersedes Professor Willis's paper by a scientific monograph of his own, I must pin my faith to Willis. The mistakes as to Chichester Cathedral pointed out by Mr. Prior are in almost all cases but a repetition of the statements made by far away the ablest man who has ever written on our mediæval architecture. As to my views of bay design as conditioned by the lighting problem, I am not surprised that they are unacceptable to my reviewer. They are quite new, and what is new is often not true. Nevertheless I hold to them. The bay design of Ely nave differs from that of Gloucester nave, because at Gloucester the builders determined to get all they could out of side-lighting, and so built an exceptionally lofty pier arcade to obstruct as little as possible the light from high-set aisle-windows. At Ely they introduced a new row of windows in an upper aisle, which consequently, having to be lofty, was made so at the expense of the pier arcade below. As for my remarks on the masoncraft of Chichester, they are summarised from a valuable Paper by Mr. Prior himself; nor do I note anything wrong but what is obviously a clerical error of 1190 for 1090 and 1195 for 1095. My reviewer also grieves that I think Winchelsea choir like Bristol choir. They are about as alike as the moon and green cheese. What I said was, "Winchelsea like Bristol choir is of highly advanced type," which is a somewhat different thing. He is also saddened that I praise "the tame mechanical performance of Louth spire." Well, I have seen nearly all the big spires, both here and on the Continent, and I put Louth spire far and away above all as a piece of design. It is odd, but it shows how tastes differ, that during the preparation of my book I received letters from two gentlemen, whose opinions on architectural matters are of great weight, asking me to treat at length and to give special prominence to Louth spire. It was indeed because of their representations that this spire was allotted by the publishers the only double-page illustration in the book. As to the length of my quotations from French archæologists it shows what a grateful heart is mine; at the same time, to be exact, the quotation from M. Enlart as to the English origin of French

Flamboyant does not spread my gratitude over a whole page, but over just one third. The late Master of Trinity said sadly to one of his junior Fellows, "We are none of us infallible, not even the youngest of us." Authors are not infallible, nor, I may add, are reviewers. In the very last line of his review Mr. Prior refers to a "mistake" of mine. As it refers to an important matter, allow me to refer to pages 332, 333 of his own book. In these pages he tells us that, "at any rate during the *fourteenth* century, Brittany would seem architecturally a province of Western England." That in the *fourteenth* century the same character of work was being done in Brittany and by Bishop Gower at St. David's. "They were the essential motives of English Decorated design that Breton masonry caught up." Now my mistake consists, first, in believing—in which, I think, I have the French archæologists with me—that, with the exception of a solitary chapel at Amiens, Flamboyant does not commence in France till the *fifteenth* century. If so, Mr. Prior is wrong in stating that it was in full use in Brittany in the *fourteenth* century. In the second place the chief examples on which Mr. Prior relies for the *fourteenth*-century dates of Breton Flamboyant are, as given by him, the choirs of Dol, St. Pol, Folgoet and Lamballe, and the Kreizker. But when I went on to verify his dates I found them quite unreliable, at least if I may trust the chronologies of M. Camille Enlart. For the Kreizker is partly 1366-1399 and partly *fifteenth* century. The choir of St. Pol is included by M. Enlart in his list of Flamboyant churches, and therefore is not earlier than the *fifteenth* century. Folgoet was not founded till 1409; how, then, can any work in it be of the *fourteenth* century? Lamballe choir was built 1420-1465, and is therefore also *fifteenth* century. And there is worse to come; for Dol choir was built 1231-1265: how could this *thirteenth*-century choir be inspired by English work of a century later? It was therefore no mistake of mine which led me to correct my reviewer's assertion that the Flamboyant style was in use in Brittany in the *fourteenth* century. Finally I am told that what I fondly imagined was a photograph of the vault of the central tower of Lincoln is a photograph of the "modern ceiling given to the tower space of Boston tower by Sir G. G. Scott." Really this is amazing. I took the photograph myself; surely I ought to know what it is. Mr. Prior can see my negative if he likes. Of Boston Church I never took a photograph in my life. My reviewer actually seems not to know the difference between Boston Stump and Lincoln central tower. Never have I met with such colossal confusion since the evening when I had the good fortune to hear an eminent Professor of Architecture describing to a spellbound audience a lantern picture of the exterior of the dome of St. Paul's as the interior of Westminster Abbey. But that was after dinner!



